



ART
Panels
From
The
HANDLOOMS OF THE FAR
ORIENT
AS
SEEN BY A NATIVE RUGWEAVER

Compliments
OF
PUSHMAN BROS
IMPORTERS
OF
ORIENTAL RUGS

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ART PANELS

from the
HAND LOOMS OF
THE FAR ORIENT

As Seen by A Native
Rug Weaver
GARABED T. PUSHMAN



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By GARABED T. PUSHMAN

T O T H E P U B L I C

About three years ago we presented the public with thousands of copies of a little pamphlet entitled "Art Panels from the Hand Looms of the Far Orient." The letters and expressions of thanks and appreciation that we have received in return have more than repaid us for our trouble and expense. Even the second edition of the above publication has given out, but requests for more booklets are still coming in from all parts of this country; consequently we have decided to send out in this book a more detailed and comprehensive description of rugs from all the rug-weaving districts of the Orient, which, we trust, will meet with as much appreciation as the former.

PUSHMAN BROS.

N. B.—If you have any friends who would like to possess one of these pamphlets, kindly send us their names and addresses, and we will mail one to each of them FREE OF CHARGE.

137 WABASH AVE.
20 E. Adams Street, Chicago.



The above represents the author of this book and the first rug ever woven in Chicago, which was sold for \$500.00. The rug was woven by the author himself in 1890.

I N T R O D U C T I O N

The Oriental rug is not a fad. It would have been driven out of the market long ago if it had been one. On the contrary, it has become an absolute necessity in artistically furnished, beautiful homes. In fact, it is one of the principal requirements of a well-arranged household, a rival in conceptions of color combinations and originality of designs to masterpieces in art as well as unsurpassed as a floor covering for its durability. Its admirers and patrons are increasing rapidly every day. One Oriental rug in a house has often been the means of having all other floor coverings soon replaced by Oriental rugs.

With increased patronage, naturally there has been an increased demand for some truthful knowledge about them. This book, having no money-making scheme for its object, nor being a mere advertising medium, is sent out with absolutely reliable information about them. We do not claim this to be an unfailing authority on Oriental rugs, but the native author's perfect familiarity with the subject carries with it an unavoidable assurance of the reliability of his statements.

PUSHMAN BROS.



SPINNING THE WOOL

PREPARATION OF THE WOOL

It is needless to say that the pure and unquestionably excellent quality of material used in the making of Oriental rugs is the secret of their proverbial durability. The vast fields and fertile hillsides of Persia and Turkey seem to be especially provided by Providence for raising numberless sheep, goats, and camels. The wool of the lambs and sheep is mostly used for the pile of the rugs. The warp is often of goat's hair or fine quality of cotton.

The preparation of the wool is quite a difficult task. May is generally the shearing time. After sorting out the different parts of the fleeces, they are taken to the running waters and thoroughly washed over and over again, and bleached in the strong rays of the tropical sun. This is a trade in itself, as even in its simplicity it requires an experienced hand to do the work properly.

After the washing and drying comes the picking and spinning. For the picking they usually have a heavy wooden frame with long, sharp pins protruding upward. The wool is drawn over and between these pins again and again, until it is pulled loose and ready for the spinning, which is done on the old-fashioned spinning-wheel. The wool for the warp is spun tight and of medium thickness, that of the weft rather fine, and for the pile heavy and loose. Then they are put into skeins ready for the dyers.



A MOHAMMEDAN AT PRAYER

D Y E I N G T H E W O O L

Distinctly rich and unfading colorings, perhaps, have been more the means of bringing Oriental rugs into general favor and admiration than mere durability. Only one blind to artistic beauty could fail to utter words of praise and admiration while studying an antique rug, with its mellow colorings fairly aglow with life and luster.

Creating designs and combining of colors belong to the weaver, but the dyers carry the honor of producing color effects that have baffled the skill and learning of the civilized world. The dyers are a distinct class of people, different families having made a special study of certain color, producing it in its many varied shades. The family that could produce good red dye may be a poor one in producing blue or green. The secret is handed down from father to son, and guarded almost religiously.

The main secret of the richness and fastness of Oriental colors is, that they are produced from roots, barks, flowers, and altogether vegetable or animal substances, no chemicals being used. Besides, the dye prepared from vegetables is not only rich in color, but also preserves the wool and gives it a silky appearance the more a rug is used. That is why antique rugs possess such beautiful luster.



RUG-WEAVING

P R O C E S S O F W E A V I N G

Just to watch a weaver work on an Oriental rug the operation seems too simple to believe, compared to the results accomplished, the only drawback, apparently, being its slowness. Yet rug-weaving is a trade as well as an art in itself, which needs study and experience. Most of the rug-weavers are born into the trade, their artistic conceptions being an inheritance, so to speak.

The loom is a square frame, too plain for an elaborate description; the cut on the opposite page illustrates it completely. The work is all done by hand, from the setting up of the loom to the finishing of the rug. It requires an experienced hand to stretch the warp on the loom properly, as each thread must be drawn equally tight, otherwise the rug will have wrinkles in it, and will not be very straight.

The thread for the weft is thrown back and forth through the warp several times in the beginning to form a narrow selvedge. After that, the pile of the rug begins by knotting pieces of wool cut up in short lengths for the purpose.

As to the pattern, some districts, for instance, Bokhara, Khiva, etc., have almost an exclusive design, which all families copy and have been copying for centuries, with little variations of coloring and dimensions, but usually each weaver carries out a great deal of personal ideas and artistic inspirations in the rug he weaves, although following to a certain extent the characteristic style of his own district. That is why Oriental rugs of even the same district hardly ever look exactly alike.



TYPES OF RUG-WEAVERS

TYPES OF RUG-WEAVERS

Years ago, before Europe and America began importing Oriental rugs in large quantities, rug-weaving was mostly a domestic art. Young girls and some of the grown women employed their leisure hours working at a loom, making rugs for their own use mostly.

In central Persia, through rug-weaving districts, you could hardly find a nomadic tent or city home without one or more looms for weaving rugs. Rugs were woven for all occasions besides just to cover the floors of their own tent or house. The approaching marriage of a young girl in a family would be a good excuse for her to employ her deft fingers in tying fine knots in a rug, with the promptings of pure love for inspiration in arranging the pattern and combining of colors to produce a masterpiece to be a present to her future husband on their wedding day. Or, the almost superstitious religious zeal prevailing among them would prompt numbers of expert weavers to rival each other in the production of small prayer rugs or large carpets to be presented to their "mosque." Or, perhaps to prove their loyalty and love to their "Sheikh," or "Shah," weavers would spend years and years of their time to weave a carpet of royal distinction, to be presented with respects, with the expectation of an honorary recognition or "nishan" from their ruler; so that rugs were not made simply to sell, nor was rug-weaving considered a mere money-earning trade.

Conditions have changed considerably since. The large demand for rugs in this country and Europe has made rug weaving a regular trade. Weavers are hired to work for so much a day, or they work at their own looms with the express purpose of disposing of the rug as soon as finished. That is why the altogether new rugs that come into the market now do not seem to be as good as the old ones. They are made to sell. Rug-weavers, as a class, are a very

primitive lot of people, having few wants, and those mostly supplied by the old-fashioned exchange system. A great many of them are nomadic, wandering from place to place, and living in tents. They are hospitable in the extreme.

CLASSIFICATION OF ORIENTAL RUGS

Oriental rugs may be classified into four distinct groups, Persian, Turkoman, Caucasian, and Turkish, and each group may be subdivided into districts and towns, where the different kinds of rugs are woven, and from which they derive their names as follows :

PERSIAN

1	Silk—Persian	10	Shiraz
2	Tabriz	11	Kurdistan rugs and Kilim
3	Kerman	11	Mosul
4	Kermanshah		
5	Saruk		
6	Senna rug and Kilim	13	Heriz { Heriz
7	Saraband		{ Gorovan
			{ Serapi
			{ Bakshaish
8	Iran—Feraghan	14	Mushkabad-Sultanabad
		15	Hamadan
9	Khorassan { Meshed	16	Camel's hair
	{ Herat		
	{ Khorassan		

TURKOMAN

1	Bokhara	4	Samarkand
2	Yamoud	5	Belouchistan
3	Afghan, or Khiva		

CAUCASIAN

1	Daghestan—Cabistan	4	Kazack
2	Shirvan rugs and Kilim	5	Ganja
3	Soumack, or Cashmere	6	Karabagh

TURKISH

1	Antique Ghiordes	6	Milas
2	Kaisarieh—silk, wool	7	Ladik Mats
3	Kulah	8	Kiz Kilim
4	Bergama	9	Modern Turkish carpets
5	Anatolian		

PERSIAN SILK

From the standpoint of artistic beauty as well as perfect workmanship, the silk rugs of central Persia undoubtedly deserve the honor of undisputed excellence over all the other products of the hand loom. No special district seems to have any particular claim on them as their birthplace. Their weavers were the pick and flower of all the artisans of that vast country. Evidently to be intrusted with the weaving of a beautiful silk rug meant graduation honors in the tedious school of rug-making. In the first place, the material used in these rugs represented an output of money far in excess of the wealth of the average weaver.

The average rug-weaver of olden times was a member of a family of primitive people, living in tents or huts, tilling the ground, raising sheep and cattle; in short, leading a life in which luxury or money had very little part.

To obtain wool by shearing the sheep they raised was no expense whatever, but the silk had to be purchased, as silk-producing in Persia, as well as in Turkey, is a special business for people of speculative inclinations. There is nothing sure in the different stages of the silk-worm until it weaves a silken egg-shaped shell around itself and dies. The failure of reaching that stage, which often happens, meant the loss of quite a good deal of expense money as well as time for him who undertook the work; consequently silk was quite expensive.

Silk rugs were usually made for royalty, for mosques, or for very rich people. Expert weavers were hired for the occasion, the material as well as the design being furnished by those who had ordered the rug. It is hard to give any definite description of the designs of silk rugs, as they vary considerably. In the small sizes, the prayer design is quite frequent, with a plain center of some rich color, and a border of unusual intricacy and richness, while medallion effect and small designs all over the center of the rug is often seen also; but one thing is certain, no matter what the design, the texture and the combinations of the colorings are always such as to attract one's admiration. Very few antique silk rugs are brought to this country, although the modern ones now being made are unusually faithful reproductions of the old masterpieces in every respect, and easily command the foremost place of honor among Persian textiles.

In size they come as small as $1\frac{1}{2} \times 2\frac{1}{2}$, up to as large as 12×15 feet, very seldom larger.

TABRIZ

Tabriz, the most cosmopolitan city as well as the capital of the province of Azerbaijan, in the northern part of Persia, is an important rug-distributing center. Here you may find the representatives of almost all the large rug dealers of Constantinople. Here you may meet some of the buyers of large importing houses of Europe and America, who come in quest of rare antique rugs. From all the surrounding villages and districts, caravans of camels and mules bring in bales of rugs containing assortments of

varied sizes and qualities, to be disposed of to eagerly waiting purchasers.

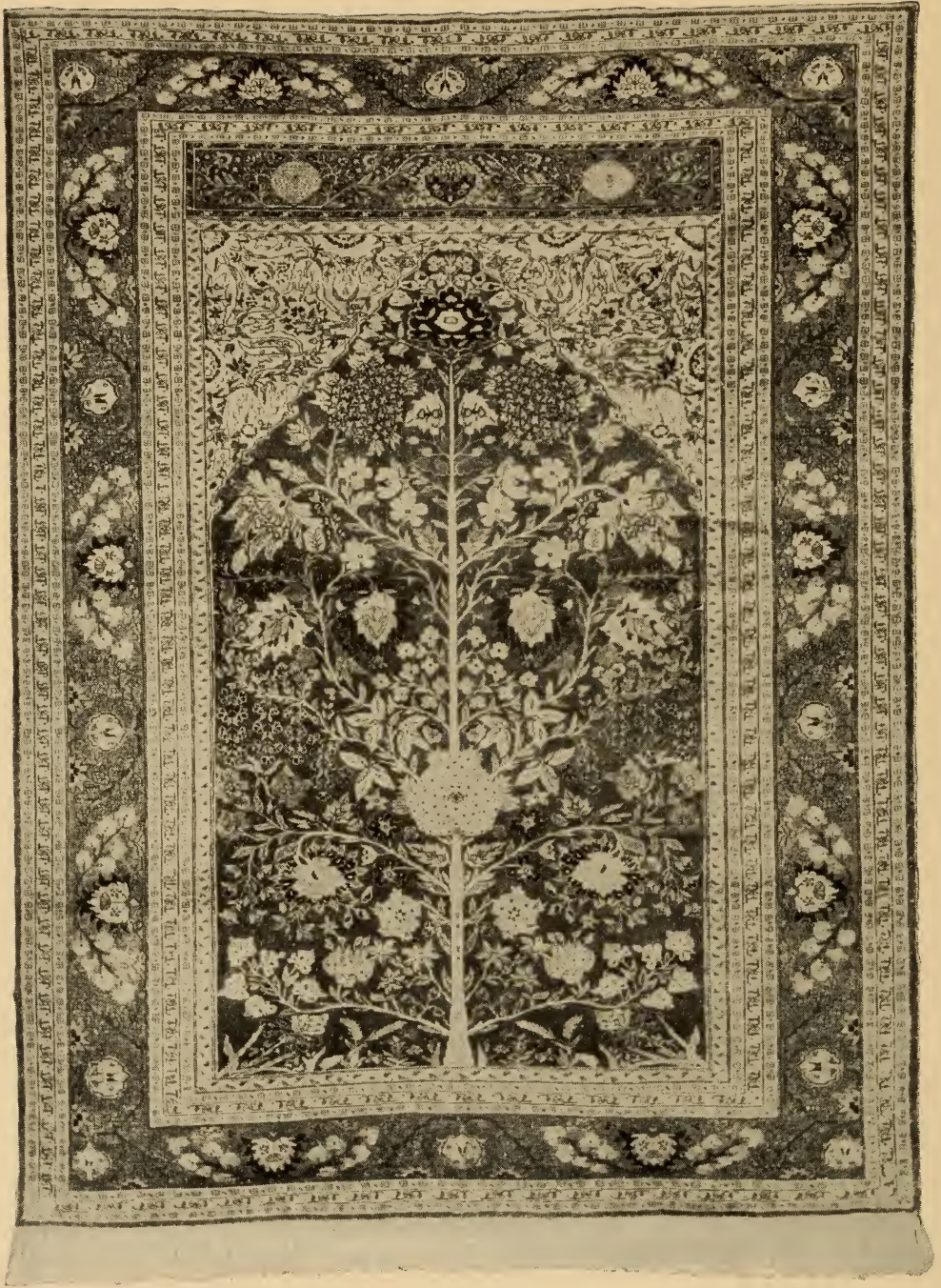
Yet Tabriz is not merely a distributing center, as rug weavers of Tabriz itself can boast of producing art panels that easily rival the productions of Kermanshah; in fact, when quality is compared, in some cases a Tabriz carpet may prove superior to the best Kermanshah; but Tabriz designers have had too much European influence to carry out the truly Iranian ideas in their carpets. The patterns are too regular, too formal, and too exact to be truly Oriental. The colorings also are rather strong and showy, except in the old rugs, where time and exposure have mellowed them.

Like the Kermanshah rugs, they do not follow any particular design to a marked degree; the medallion feature is rather prominent among them. They generally come in dark colorings, red and blue being the chief shades, especially red, although quite a few of the modern ones are being woven in light colors now.

Both warp and weft are cotton, and the wool used for the pile is rather harsh to the touch.

In texture they are of medium thickness, but woven extremely firm and close, and yet with all the disadvantages above pointed out, some rather old specimens of Tabriz rugs come to this market once in a while that may be truly called masterpieces of the hand loom; and as to wearing quality there are none better.

In size they are being woven as small as $1\frac{1}{2} \times 2\frac{1}{2}$, and as large as 25×40 , or even larger sometimes.



PERSIAN SILK

KERMAN

An average observer, not acquainted much with designs of Persian rugs, on seeing an old typical Kerman rug would hastily jump at the conclusion that it is an imitation of French ideas for pattern; yet Kerman, the capital of one of the extreme southern provinces of Persia, where these rugs are made, stands altogether out of the beaten path of European travelers, and has been as secure from the invasion of modern ideas as any part of Persia. The whole trouble lies in the fact that, unlike other Persian provinces, where patterns of rugs are mostly of geometrical figures, weavers of Kerman have adopted bold floral designs almost exclusively. Their most favorite flower is the red rose. The ground color of the center of a Kerman rug is usually soft gray; over this plain field Persian vases, filled with bunches of red roses and green foliage, are arranged in rows across the width of the rug or diagonally, while the four or five borders, with golden yellow for background, are scattered over with different kinds of small flowers, the widest border having a red rose here and there among the other flowers, giving it a harmonizing effect with the central pattern of the rug. A narrow strip of plain rose color on the outer edge of the rug all around completes it. On the whole, the rug has a very unique and pleasing appearance. Kerman rugs are almost all antique.

In texture they are medium fine; very solidly made, however; thick cotton used for the warp and weft, as well as the rather heavy wool of the nap, giving it a rather coarse appearance. Comparatively few specimens of this kind have reached this country.

In size they seldom come smaller than 3 x 5 feet, nor larger than 10 x 20, the large ones usually being oblong in shape.

KERMANSHAH

Kermanshah rugs—sometimes for abbreviation called Kerman—have no connection nor resemblance to rugs made in the province of Kerman proper, just described. Kermanshah is one of the principal cities of the province of Ardelan, in the northwestern part of Persia, far removed from Kerman.

Next to silk rugs, Kermanshah produces the finest rugs made on Persian looms; the warp and weft are of the strongest cotton, very finely spun. The wool used for the nap of the rug is of the choicest quality, acquiring a luster almost like that of silk in course of time, while the short-cut nap and the very close texture give it more the appearance of fine tapestry. But the greatest attraction of the Kermanshah rug is in its coloring; as unlike to other Persian productions, the effect of the rug usually is altogether light, dainty shades of pink, green and blue predominating, on a field of soft ivory white. They have no particular design which they follow, medallion effect being a predominating feature, although often the plain field around the medallion is well covered with small figures, relieving it, while several borders of unusually artistic pattern and coloring add the finishing touch to this masterpiece of Persian weavers.

Very few rugs from this district coming to this country are antique; the great majority of them are recently woven, while the present weavers have quite a good deal of trouble in keeping pace with the ever-increasing popularity of these light-colored artistic floor coverings, as the demand far exceeds the supply at present, on account of which prices have advanced considerably.

In size and value they do not differ much from the Tabriz rugs, already described.

SARUK

Outside of people who are thoroughly acquainted, few can distinguish a Saruk from a Tabriz rug, yet once a person thoroughly studies these two distinct types, it seems almost impossible to ever get them mixed. There are two reasons, however, for this confusion; in the first place, the textures of the two rugs are very similar, both are firmly and very closely woven; second, out of the three of the finest quality of Persian rugs, these are the two that come in rather dark colorings.

Saruk, a small village in the district of Feraghan, just east of Kermanshah, like the latter, has not come in touch with the foreign element. You can easily read the pure Persian originality in their designs; quaint medallion effects, irregular and altogether unlike each other in shape, with corner pieces to harmonize, cut off in an odd and careless sort of way, while often queer-shaped geometrical figures, or rich floral designs on a field of dark blue color, fascinate the eye.

Both the warp and weft of Saruk rugs are cotton. In texture they are very closely woven; in fact, they may be classed first, if the number of knots to the square inch is ever taken into consideration. The edges on both sides are very narrow and round, overcast with some dark color wool, and invariably curl back on account of the extremely close texture of the rug, while a Tabriz rug has flat, woven edges, and usually in some light color. Rich shades of red and blue predominate in Saruk rugs, with touches of ivory white here and there to relieve the somber effect.

In size they usually come as small as 3 x 5 feet, and up to as large as 12 x 20, or even larger, but unlike the Tabriz and Kermanshah rugs, the large sizes are very seldom near square; as a rule they run in oblong shapes, being a great deal longer than wide.



KERMAN

SENNA RUG AND KILIM

It doesn't require an expert to distinguish a Senna rug from other Persian weaves, as Senna has a peculiarly marked type of its own, both in pattern as well as texture. Situated as it is in the district of Ardelan, in the northwestern part of Persia, in the very heart of the rug-producing districts, it is rather strange that Senna weavers to this day have retained their originality without any attempt whatever to borrow.

In design these rugs have very few varieties, the so-called fish pattern, which is essentially the Feraghan design in its minutest form, predominating. Sometimes the whole center of the rug is covered with those figures on a field of darkest blue or black, with rich shades of red, green, light blue, and yellow appearing in the figures, and then again the center is divided into medallions—first, a small one in the center, then a larger one around it, and so on, until they touch the border of the rug, often three or four medallions forming in the center, each medallion having the Feraghan design, only in a different color for background, light blue, yellow, and red being the usual colors, with black for the ground color of the corners thus formed by the medallions, although sometimes the field around the small center medallion is worked in plain color of white, red, or dark blue. A few of them also have the "river loop" design on a field of ivory white, with a great deal of soft green color predominating in the figures, giving the rug a rather light effect. Senna rugs, as a rule, have very few borders, one wide border with a narrow one on each side usually being the limit. The waving vine design covers the small borders, the same appearing in the wide border on a larger scale, with rosettes on each turn of the vine. The ground color of the wide border is invariably bright red or yellow.

The warp and weft are usually cotton; in some of the finest ones, however, silk is used. The edges on both sides are finished round, like the Saruk rugs, overcast with red cotton or silk. In texture they are very closely woven, and the nap is cut rather short, giving the rug more the appearance of fine tapestry. Antique specimens are very rare and highly valued. Modern ones, although faithful copies of the old in pattern and texture, still lack the same richness, on account of their unusually bright colorings, especially the red color.

In size they seldom come larger than 5 x 8, the average being about 4 x 6. Few of them are seen in oblong shapes of 7 to 8 x 15 to 20 feet.

Senna rugs are also made in small square shapes of about 3 to $3\frac{1}{2}$ x $3\frac{1}{2}$ to 4 feet in size for saddle covers. They have an opening on one side in order to fit on the saddle. The borders as well as the corner patterns are similar to Senna rugs, while the center part is usually a plain, solid color of red or navy blue.

SENNA KILIMS—These are exact duplicates of Senna rugs in every particular, except that they have no nap, but are woven like fine tapestry, alike on both sides, having an opening at each change of color in the pattern. These are the finest quality of kilims produced, and are suitable for table covers and hangings.

In size they average from $3\frac{1}{2}$ to $4\frac{1}{2}$ x $5\frac{1}{2}$ to 7 feet, rarely ever smaller or larger.

SARABAND

Of the few rug-weaving districts which adhere to one particular pattern exclusively, Saraband is one, and it is strange to say, that although the weavers of these rugs inhabit the mountains of Irak Ajemi, far removed from India, yet according to tradition the pattern referred to had its origin there. On a high hill in the northern part of India there is a Mohammedan pilgrimage place overlooking a river which flows in the valley below. The river turns there, forming a loop, and as the devout pilgrims looked over the sand-covered valley, the water shining in the bright, tropical sunlight impressed upon their minds the graceful turn of the river, and on their return home, in search of designs for their shawls and rugs, these great imitators of nature tried to copy the graceful river loop they had seen, and which in its slight variations has adorned many artistic productions of eastern people for centuries, and is still being copied by the artisans of to-day.

This design is commonly known in this country as "palm-leaf," or "pear" pattern. The weavers of Saraband seem to have taken special liking to this design, and have adopted it exclusively. The color scheme of the groundwork in a Saraband rug is either dark blue or rich red. In antiques the red color is often mellowed to a pink or rose shade. The "river loop" pattern usually covers the entire center. They generally have quite a number of borders, most of them very narrow; the principal border, which is about three or four inches wide, has ivory white for ground color, with the vine design running through it, at each turn of the vine a "river loop" is inserted; while another border has red for the ground color, and the same vine design runs through with rosettes at each turn.



KERMANSHAH

The warp and weft of a Saraband rug is cotton, the edges are finished off round, overcast with red wool; only one end has short fringe. In texture they are quite closely woven, especially the ones made in the village of Mir. The nap is cut rather short in most of them, yet the rug has a very firm body, and grows very silky with age. Perfect antique specimens of the Mir-Saraband are getting very scarce, and command rather high prices.

In size they come from 3 to 5 x 4 to 9 feet, and from 6 to 9 x 12 to 20. They also come in the shape of runners, and usually in pairs, running in size from 2½ to 4 x 10 to 20 feet.

IRAN-FERAGHAN

Iran means "Persia," and in its broad meaning seems to include all Persian rugs in general and none in particular; yet under the name Iran are known and sold in Constantinople, as well as in this country, rugs of certain type woven in the villages of Ardelan and Irak-Ajemi, the central point being in the district of Feraghan.

The styles are so varied that outside of Feraghan, which we will describe fully, and two or three known types, such as Joshaghan, Souj-Boulak, and Bijar, etc., of which very few come to this country, it is hard to classify the others under special headings. They always have cotton for warp and weft; the sides are overcast with wool. At one end there is a narrow white selvedge; the other a short fringe. In pattern they often copy the "river loop" design of the Saraband and the floral features of the Feraghan, only on a larger scale, and with some variations. They are much coarser than the Mir-Saraband or the royal Feraghan, but possess wonderfully rich, dark colorings, and are splendid rugs for wear. They come mostly in small sizes of 3 to 5 x 5 to 7 feet; also in oblong shapes, 5 to 8 x 9 to 20 feet.

FERAGHAN.—If the tastes and ideas of the average Persian are taken into consideration, an antique Feraghan represents the acme of excellence in the art of rug-weaving. In this country, however, the light effect of the Kermanshah, and the closer texture and the more varied patterns of Tabriz and Saruk, are preferred by the majority.

The type of the old Feraghan is very distinct. The color of the center field is usually dark navy blue, sometimes soft red or ivory white. The design consists of rosettes and long leaves, arranged very artistically. At every alternate row one or more of the rosettes, inclosed in diamond-shaped figures, sometimes a medallion with corner pieces to match, is set in the center of the well-covered field. Of borders there are not many. The chief border has nearly always green color for background, with a chain-like pattern running through, in each loop a rosette being worked in. Then again, the same border will be covered at intervals of about six inches with figures of old Persian vases, flowers with long stems filling up the spaces between. The remaining three or four borders are usually very narrow, and have the waving vine design with the floral effect of the rug carried through on a very small scale. Both warp and weft of Feraghan rugs are cotton; the edges are finished off round, overcast with black yarn; they have a short fringe at one end only, while the other end is finished with a narrow white selvedge. In texture some of the antique specimens are extremely fine and thin, finer than any of the old Persian weaves, and in general they may be considered one of the best specimens of Persian hand looms. In size they may be found in all ordinary dimensions except the large square sizes, which are very scarce in antiques, most of them being in oblong shapes. The modern productions of Feraghan rugs, however, do not come up to the standard of the antiques; especially some of the larger ones, just now manufactured, fall far short of the original both in quality and colors, so much so that sometimes it is almost impossible to recognize the old-time Feraghan in them, excepting that there is some similarity of pattern.

KHORASSAN

Khorassan, a large province of Central Persia, is one of the oldest rug-weaving sections. Rugs made in this district may be subdivided as follows: Meshed, Herat, and Khorassan proper.

MESHED—"Meshed the Holy" is the capital of Khorassan, and the religious and trading center of East Persia. Next to Mecca and Kerbela, this is the most hallowed spot in the Moslem world, for here reposes, under a gorgeous gilded dome, their most revered saint, the "Imam Riza." His shrine, to which no "infidel" is allowed access, is yearly visited by over 100,000 votaries from all parts. Although slumbering in his sumptuous tomb for centuries, Riza is still treated as if he were actually living. His shrine is enormously rich, possessing land and property in all parts of Persia, and attached to it is a large establishment of officials and servants.

Rugs woven in Meshed are the finest of any known in Khorassan. Some specimens are almost as fine in texture as the rugs of Tabriz. In pattern they often have the "river-loop" design on a large scale, or a peculiar cone-shaped figure all over the center, while the bold medallion effect of the Kermanshah is also often seen. The predominating colors, like the Kermanshah, are rather light shades of pink, light blue, and ivory white.

Both warp and weft are cotton. The edges are finished round and overcast with wool; have short fringe on both ends. They are rather heavy, having long pile, but are very closely woven. They come sometimes in "Sejadeh" shapes, but mostly in large sizes of 7 to 15 x 10 to 25 feet.



TABRIZ

HERAT.—Here is a strange case, that a rug bearing the name of Herat, a city of Afghanistan, should be classified under Khorassan; yet, with the exception of the name, Herat rugs have all the characteristics of Khorassan weaves, and there is no doubt that Herat rugs were woven in the province of Khorassan, but evidently disposed of at Herat, because history tells us that Herat, for a long time, was the capital of the empire founded by Tamerlane, largely a commercial city, being the market for the products of many surrounding countries and provinces, the interior of the city being divided by four arched bazaars, meeting in a domed quadrangle in the center of the city; and as the province of Khorassan lies only a few miles west of Herat, undoubtedly certain rug-weaving tribes of Khorassan disposed of their carpets at Herat, from which they derive the name.

It is quite hard to distinguish Herat rugs from Feraghans, as they have almost identically the same floral pattern, with the exception of the main border, which, although representing the waving vine design with rosettes, still is quite differently arranged from the Feraghan border.

Herat rugs are very closely woven; but, on account of the very soft quality of the Khorassan wool, they are rather soft in texture. In color they often have a purplish pink cast, while in Feraghan it is either red or pink. They seldom come in small sizes, or very large squares, usually being oblong in shape, from 5 to 8 x 10 to 20 long.

KHORASSAN PROPER.—Khorassan rugs do not differ much from the Meshed or Herat in pattern, but in texture they are more loosely woven, although the small "Herati" pattern is often seen among them, yet their most favored is the bold medallion effect of the Meshed; in fact, the majority of the Khorassans have a perfectly plain field of red, dark or light blue, white, or camel's hair, with a pronounced medallion in the center and corner pieces to match. Of borders they usually have a great many more than is found on any other kinds of rugs.

With a narrow band of solid color to match the center, the borders begin. Then come several very narrow borders, each one having different color background, while the waving vine design with rosettes predominates in all. These same narrow borders are repeated after the main border, which appears in the midst, and it is the widest of them all. This main border often has the vase and flower design of the Feraghan; then again small medallions are worked in succession on a solid color, or diamond-shaped figures are arranged, one after the other, with floral effects around. The warp and weft of Khorassan rugs are always of white cotton. There are very few antique ones to be seen on the market, although most of the modern ones compare very favorably with the old ones in quality, and they are very rich in color effect. They usually come in large square sizes of from 7 to 15 x 10 to 25 feet.

SHIRAZ

Shiraz, former capital of Persia, and now the capital of the province of Farsistan, with about 20,000 inhabitants, is one of the most beautiful spots in Persia, home of flowers and poets, famous for its gardens and fertility, also for its rugs and mosaic works. It is inclosed by bastioned walls nearly four miles in circumference, and entered with six gates flanked with towers. It formerly had an imposing appearance, but many of her best edifices were ruined by an earthquake in 1824. About one mile outside of the town are the tombs of Hafiz and Saadi, most renowned poets of Persia.

The most distinguishing points about Shiraz rugs are the way they are finished off at the sides and ends, which is entirely different from other rugs. The sides have round edges, like heavy cord, overcast with several different colored yarns, and for ornaments, at intervals of about a foot, a small tassel is tied. The ends have a narrow selvedge, worked on the same principle as a Kurdish Kilim, with a checker-board design in blue, red, and white. They have long fringe on both ends. The warp and weft of Shiraz rugs are always wool, thus making the rug of rather soft texture. In quality they are medium fine, although some antique specimens of this make are rivals to the best old Persian weaves. In most of them the nap is cut rather short. In design they vary a great deal. The most characteristic, however, is three or four medallions through the center in white, with dark blue covering the field around, while floral effects and figures of birds furnish the design covering them. The "river loop" pattern of the Saraband is often used also on a large scale; then again a succession of narrow diagonal or perpendicular stripes in different shades, with the undulating vine running through them, covering the entire field of the rug. They generally have quite a number of borders, mostly of the conventional floral type, in rich shades of blue, red, and yellow. With the exception of the "Sedjadeh" sizes of 3 x 5 or 4 x 6, they are of oblong shapes of almost all dimensions, the largest, however, being about 12 x 20. They are also made in saddle-bag shapes, in which the Shiraz weavers have never been outrivaled, as they certainly produce the best saddle-bags made.



SARUK

KURDISTAN RUGS AND KILIMS

Kurdistan is an extensive region in the northwestern part of Persia, extending over the dividing line into Asiatic Turkey. To any one acquainted with history, the name Kurdistan is synonymous with barbarism and uncivilization. The tribes inhabiting that section of the country wander through the mountains. As a race, they are stout, dark complexioned, well formed, with black, bushy hair, small eyes, wide mouths, and fierce looks, mostly Mohammedans. Their main specialty is robbery, the weaving mostly being done by the women.

Rugs woven by the Kurdish tribes have the wild characteristics of the weavers. In texture they are heavy, in color bright, but rich. Just to feel a Kurdistan rug will betray its origin. The warp and weft are of very hard twisted, rather coarse wool; the yarn used for the pile is also heavy and strong; add to these a pair of strong arms, such as Kurdish people alone possess, to press down each row of knots close to its neighbor, and you will get a combination the result of which can be nothing short of the board-like stiffness of the Kurdistan rug. As to the design, they frequently have a bold medallion on a plain field of rich red, dark blue, or terra-cotta, with corner pieces to match; or, on a dark blue field, irregularly round figures of various sizes scattered carelessly, rich yellow, red, pink, and green shades predominating in the figures. Then again, they copy from the Senna rugs the variegated diaper effect, with the Feraghan design covering the different fields of red, blue, and yellow. The borders have a heavy cast in harmony with the center designs, often copying some of the borders of the Feraghan, only in bolder outlines. On the whole, Kurdistan rugs, especially the antique ones, have a very original and rich effect, and are excellent rugs for hard wear. Like other old Persians, they seldom come in large square sizes, their average size being from 4 to 5 x 7 to 8 feet, and in oblong shapes of from 5 to 12 x 9 to 20.

There are also kilims woven by these nomadic Kurds, which are very artistic, and are used for curtains and couch covers in this country. Often they come in wide stripes of three; the body of each stripe is woven plain like canvas, each in different color. Then they embroider some quaint and original designs on them, leaving the ends of the yarn loose on the wrong side, giving it a shaggy appearance. (The common so-called Bagdad portières are the imitations of these, woven in Kaisarieh, Turkey.) They are also woven in one piece, sometimes in solid color and embroidered over like the former, the design often being wide stripes across the width, with diamond-shaped figures running through the stripes. They never have any open work like other kilims. The material used in them is altogether wool of the finest quality. The antique specimens of these are very scarce. In size they come from 4 to 6 x 7 to 12.

MOSUL

It may seem strange to our readers that Mosul rugs should be classified as Persian products, while the town of Mosul is situated in Asiatic Turkey, on the right bank of the Tigris river, about 220 miles northwest of Bagdad, but the fact is, that these rugs are not woven in the town of Mosul; it simply happens to be one of the chief cities of a district frequently visited by nomadic tribes, who, of necessity, dispose of their products there.

Mosul rugs have all the chief characteristics of Persian origin, and none of Turkish. In fact, the town itself is upward of 500 miles away from the nearest Turkish rug-weaving district, while the Persian boundary line lies less than 100 miles away on the east; consequently Mosul rugs may consistently be called Persian, as no doubt they are woven by wandering tribes of no fixed habitation, but usually Persian by birth or adoption.

It is almost impossible to give a definite description of Mosul rugs, as they have no particular type. Both the warp and weft are wool. The edges on both sides are finished round and overcast with some dark-colored yarn. At the ends they usually have a narrow selvedge of cream-colored wool, with a stripe or two of red and blue yarn worked in. In texture they are medium fine, with long nap, but the quality of wool and dyes used is of the best, the rug acquiring a wonderful luster the longer it is used. The predominating colors are all of rather dark, rich tone. Quite often camel's hair is used in weaving them. In pattern, they sometimes copy, after their own fashion, some well-known Persian designs, such as the Feraghan and the Saraband, but on so much larger scale and variations that they are hardly recognized. They have some original patterns of their own, also, consisting mostly of queer geometrical figures scattered through the field of the rug.

From the standpoint of design, Mosul rugs may be crude and unattractive; in texture they may be rather loosely woven and coarse, but when the color effect is taken into consideration—the rich, deep tone, the fascinating warmth and luster are rarely excelled even by the finest products of the Persian loom. They are reasonable in price, and give excellent service. Average size from 3 x 5 to 5 x 9, seldom larger; also in runner shapes of from 2-6 to 4 wide, and to 20 long. Like the Shiraz rugs, these are often woven into saddle-bags of large and small sizes, having practically the same characteristics as the rugs.



SENNA

HERIZ

Heriz is quite an extensive, mountainous rug-weaving district, just southwest of Caspian Sea, in the northern part of Persia. Heriz carpets of years ago were rather coarse productions, camel's hair was used liberally in their construction. In pattern they were crude and unattractive, their only redeeming feature being soft colorings and proverbial durability; but Heriz weavers have improved wonderfully of late, so much so that some of their carpets compare favorably with Tabriz and Saruk rugs, and no doubt the Persian merchants, in order to avoid prejudice, have taken the names of some of the villages of Heriz and applied them to their later and better productions, hence Gorovan, Serapi, and Bakshaish.

The types of all the three, however, are practically the same, the only difference being mostly in the quality. Bakshaish, with its extremely close texture and short cut nap, leads, with Serapi a close rival, and Gorovan is the average output. Gorovan quality is made in large numbers; of Serapi there are comparatively few to be seen, while Bakshaish may be called rare.

Heriz weavers evidently have taken Tabriz carpets as models, and tried to follow the general effect, as their patterns are very much of the same style as Tabriz rugs, only much bolder in their outlines, and have more of the crude originality of the Heriz. The medallion effect is carried out almost exclusively, although the field around the medallion is often covered with queer floral or vine designs. Predominating colors are rich red, dark and light blue, and ivory white; sometimes also some green, which is very unusual. Warp and weft are of cotton, with a short fringe at each end, while the side edges are finished flat, like the Tabriz.

For sitting-rooms, libraries, and dining-rooms they make excellent floor coverings, as they are firm in quality, rich in color, and effective in pattern. In size they usually come very large, from 8 to 15 x 10 to 25, or sometimes even larger. Small sizes are seldom seen.

SULTANABAD-MUSHKABAD

Conditions which seemed to justify Heriz weavers adopting other names to distinguish different qualities find exact repetition here. Sultanabad and Mushkabad rugs are practically the same, only the latter are very much closer woven and have more artistic colorings and designs, somewhat resembling Saruks in quality.

The rug-weaving in Sultanabad is an organized industry, few merchants controlling it. Expert rug-weavers from all surrounding districts have been hired to work on looms already prepared, and are furnished all necessary materials and designs for weaving the rugs. In this way, although the rugs produced are denied the personal and original ideas and eccentricities of the native weavers as displayed in antique rugs, still, strangely enough, Sultanabad carpets have retained their Orientalism in every respect.

The warp and weft are of cotton. The wool used in them is of splendid quality, and the colors are strictly vegetable and fast. The designs are copied from all the old Persian patterns. Sometimes a special type is copied exactly; then again, certain features of several types are combined, so that the original Iranian ideas are carried all through. The Feraghan pattern in all its variations is often seen. They come in all desirable colors, and are woven in large square sizes, varying from 8 to 15 feet in width by 10 to 20 feet in length; sometimes even a little larger. They can be woven, however, in any size, almost, desired. For medium-priced Persian carpets, Sultanabad, especially the Mushkabad quality, is worthy of recommendation.

HAMADAN

Hamadan, a city of Persia in Irak-Ajemi, capital of the province of Hamadan, and the supposed resting-place of the remains of Esther and Mordecai, has been and still is quite a rug-weaving center. The weavers of Hamadan

to-day, however, have foolishly departed far from the age-honored methods of their ancestors.

The antique specimens of Hamadan are artistic, and worthy of recommendation. The warp and weft are cotton. The material used for the pile consists chiefly of camel's hair. The design for the center is one large medallion, and a solid field of light camel's hair, a darker shade of the same material, worked through, on the order of fretwork. In large-sized rugs often there are three or four small medallions arranged in a double row. The border design is often copied from the Feraghan, while invariably a solid band of plain camel's hair is worked on the outer edge all around.

Antique Hamadans come in all sizes usual to Persian rugs, although they are very scarce in any size. In quality they are medium fine. The modern ones usually are woven in small sizes of 2 feet 6 to 4 wide by 4 to 6 long. They are coarsely woven, and aside from a similarity in type to the antiques, they cannot be compared to them. The colors are very bright, and rather suspicious. They are the cheapest Persian rugs on the market.

CAMEL'S HAIR

Camel's hair rugs are made in a good many different districts; in fact, any rug that has any camel's hair in its weave may be called such. They are more frequently found in Mosuls, Irans, Hamadans, small Belouches, and Herizes. Sometimes there is a band of solid camel's hair on all sides of the rug, and often worked only in the center. Camel's hair comes only in different shades of buff, and is never dyed. The size, quality, and value of camel's hair rugs depend altogether upon the district in which they are made; the fact of being camel's hair, however, making them more desirable, on account of their phenomenal durability.



SARABAND

T U R K O M A N

BOKHARA

Bokhara is the capital of a province of the same name in Turkestan, one hundred and thirty miles southwest of Samarkand, on a flat country among hills, eight miles in circumference, inclosed by earthen ramparts twenty feet high, entered by twelve gates, and intercepted by canals, supplying the city with water from the river Samarkand. It is said to have three hundred and sixty-five mosques, several of great architectural beauty, and eighty colleges, the city having long been famous as a seat of Mohammedan learning.

No district in the Orient produces rugs that are more widely known or more easily recognized than Bokhara. It does not require much study or long familiarity to distinguish it from other makes, as nearly all the weavers of Bokhara follow an almost exclusive design for a pattern in all their rugs. The pattern in the center of the rug consists of octagonal figures repeated, with diamond-shaped figures separating the octagons across the width of the rug. The main border usually has a pattern corresponding with the center figures, separated by narrow diagonal stripes resembling a fretwork. The coloring of the groundwork is invariably a rich shade of red, while blue and white, with sometimes a touch of orange shade, predominate in the figures.

Bokhara rugs are renowned for their extremely close texture and superior quality of wool and dyes. Their durability is phenomenal, the dull, rich colors having the qualities of an old Dutch painting, growing richer with time, filling the eye with ever-increasing delight as they gradually assume a peach-bloom, and the texture, close as that of velvet, becomes soft as fur with the touch of time. Antique Bokharas are almost out of the market, the modern ones, although just as fine in texture, being necessarily bright, but lacking the rich effect age produces. A good specimen of *real* antique Bokhara rug is highly valued now, and well worth almost any price to a rug connoisseur. In size they range from 2 x 3 feet to 4 x 7 feet, and from 5 x 9 feet to 8½ x 11½ feet, although scarcely as large.

There is another pattern of the Bokhara rug, made by the nomadic tribes of that section, which they use as tent door curtains during a storm and to pray on when the sun shines. They are almost of a square shape, the predominating color being soft maroon. At one end they always have a "prayer pattern," while the other end is finished entirely different, small, star-like figures being distributed on a rich buff-color background, while in the center there is a cross-shape stripe about three inches wide, and in the squares formed, zigzag lines abound in a rich navy blue on a soft rose shade.

There are also saddle-bags woven by the nomadic tribes of Bokhara, which come in oblong shapes of 1 x 3 to 3 x 5 feet in size. In pattern they are like the conventional design of the Bokhara, having a canvas-like part woven for the back of the bag, and long strands of multicolored yarn fastened at the bottom for fringe, as an ornament.

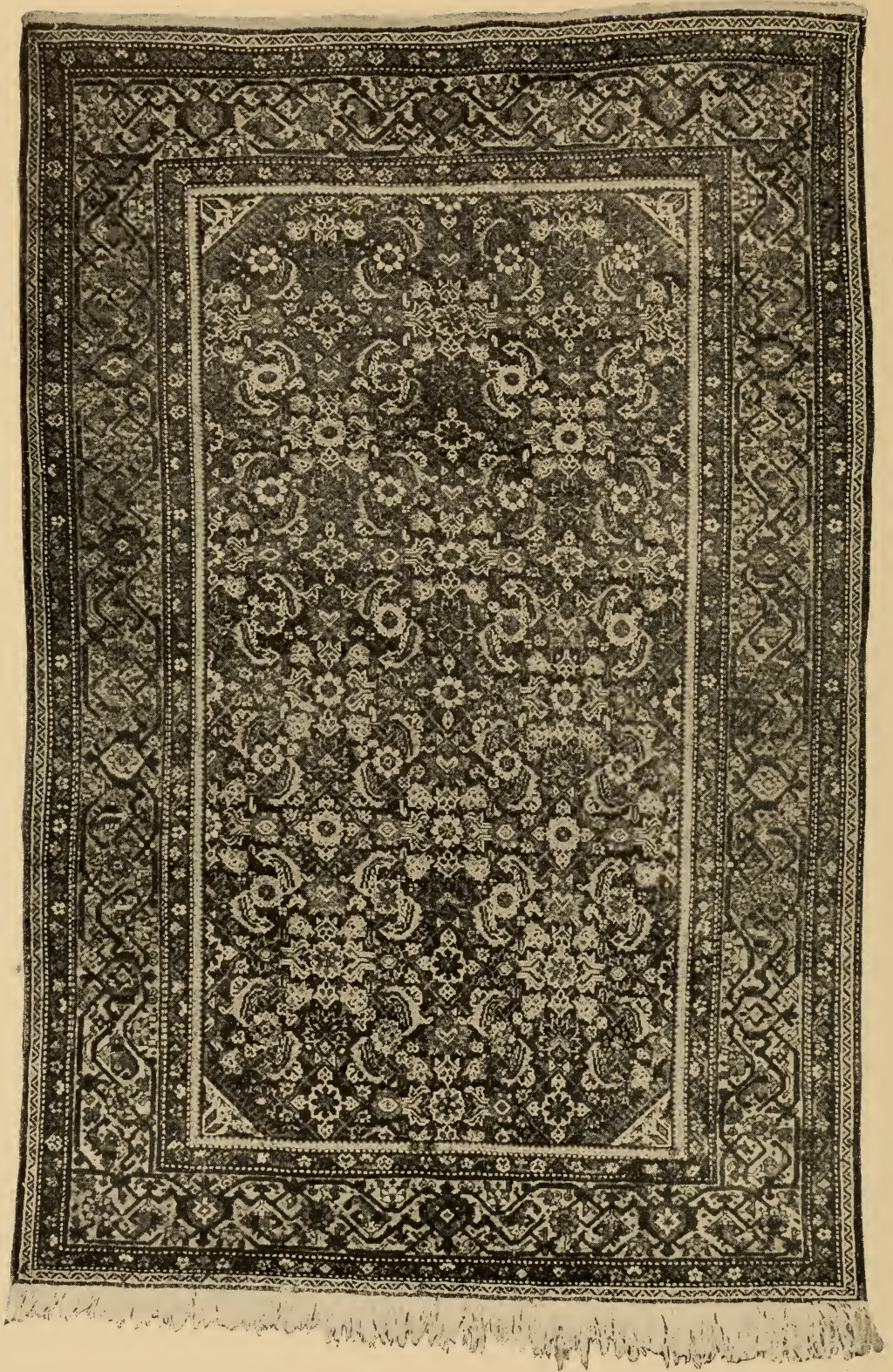
These bags are of general utility; often babies are carried in them, fastened to the side of the saddle or the backs of their parents, although usually provisions are stored in them while wandering from place to place. In this country they are often used as floor cushions by filling them with hair, or the canvas back of the rug being taken off, they are used as mats. They are nearly all antique, and some of them have a wonderfully rich and silky appearance.

YAMOUD

Rugs woven by the Yamoud tribe of the Turkomans, in the northern part of Bokhara, in quality are very much like the regular Bokhara rugs; in fact, sometimes in pattern they are similar, the principal difference being in the color and border.

The predominating color of a Yamoud rug is almost always a very dark, rich maroon color. The border has ivory white for background, and small octagon figures, with a narrow stripe of red and blue coloring running through the border zigzag between the octagon figures. The ends of the rug, like some Bokharas, have selvedge ends of plain red or with blue stripes. The most favorite pattern of a Yamoud for the center of the rug, however, is a great number of diamond-shaped figures of different sizes distributed on a field of dark maroon, with dark blue and brown color predominating in the figures.

The quality of wool and dyes used by the Yamouds is of the best, and an antique specimen is sure to have a great deal of luster and brilliancy in favorable light. In size they very seldom come smaller than 5 x 8, nor larger than 8 x 11.



FERAGHAN

AFGHAN, OR KHIVA

Afghan rugs are also often called "Khiva" in this country, perhaps for the reason that Khiva is one of the principal cities in the province of Bokhara, from which those rugs come. Although, judging from the name, one would naturally think that Afghan rugs come from Afghanistan, yet the fact is, that most of the Afghan rugs are woven in the district of Bokhara, while it is possible that some of the dwellers in northern Afghanistan contribute to the supply.

Afghan rugs, in pattern, are very similar to the Bokhara. They have the same octagon-shaped figures in the center, only very much enlarged; are coarser in weave, and very much heavier in texture, red color predominating in Afghan rugs also, much darker in shade, however, than the Bokhara red, sometimes being as dark even as the maroon color of the Yamoud. Without exception they have a selvedge at each end, of plain red color, or striped with blue lines. An antique, silky Afghan is an ideal rug for a library or hall, and for the prices asked they are excellent values. In sizes they vary from 3 x 5 feet to as large as 9 x 12 feet, although either extreme is hard to find, the average size being from 6 x 9 to 8 x 10 feet.

There is another kind of Afghan rug which is altogether different in pattern and general effect from the regular one, having small figures all over the rug, with a circle in the center, rich golden-yellow predominating in the figures, while the general effect is dark red. They have very much shorter nap, and generally come in oblong shapes, from 5 to 7 wide by 10 to 18 feet long. Perfect antique specimens of this kind are rather scarce and much admired.

SAMARKAND.

Samarkand, one of the principal cities of Bokhara, 130 miles east of the city of Bokhara, has greatly declined in importance of late. Of the forty colleges which it formerly had, only three remain perfect. This city is held in great veneration in central Asia, as it possesses the tomb of the awe-inspiring Tamerlane, under whom it was the capital of one of the largest empires known, and the center of Asiatic learning and commerce. Its climate, abundance of fruit, and beauty of its vicinity have caused it to be highly eulogized by Asiatic poets.

Rugs made here are easily distinguished, as they bear little resemblance to Persian designs, having rather Chinese influence in their patterns; the center color usually is red, with a great deal of yellow and blue predominating in the borders and in the square or round figures of the center, of which, according to the size of the rug, there are from one to six in single or double row, separated with bands of plain blue, the design of which resembles that of Chinese fretwork. The border starts with plain bands of, first, red and then blue stripes, from one to two inches wide; then comes a border of floral effect; while after that a second border of stripes or fretwork effect in yellow, blue, or red generally completes the border. Of course all Samarkand Rugs do not comply to this description, as sometimes the center is quite well covered with small figures, but as a rule the typical Samarkand style just described will assert itself to such an extent in all of them as to be easily distinguished from other rugs.

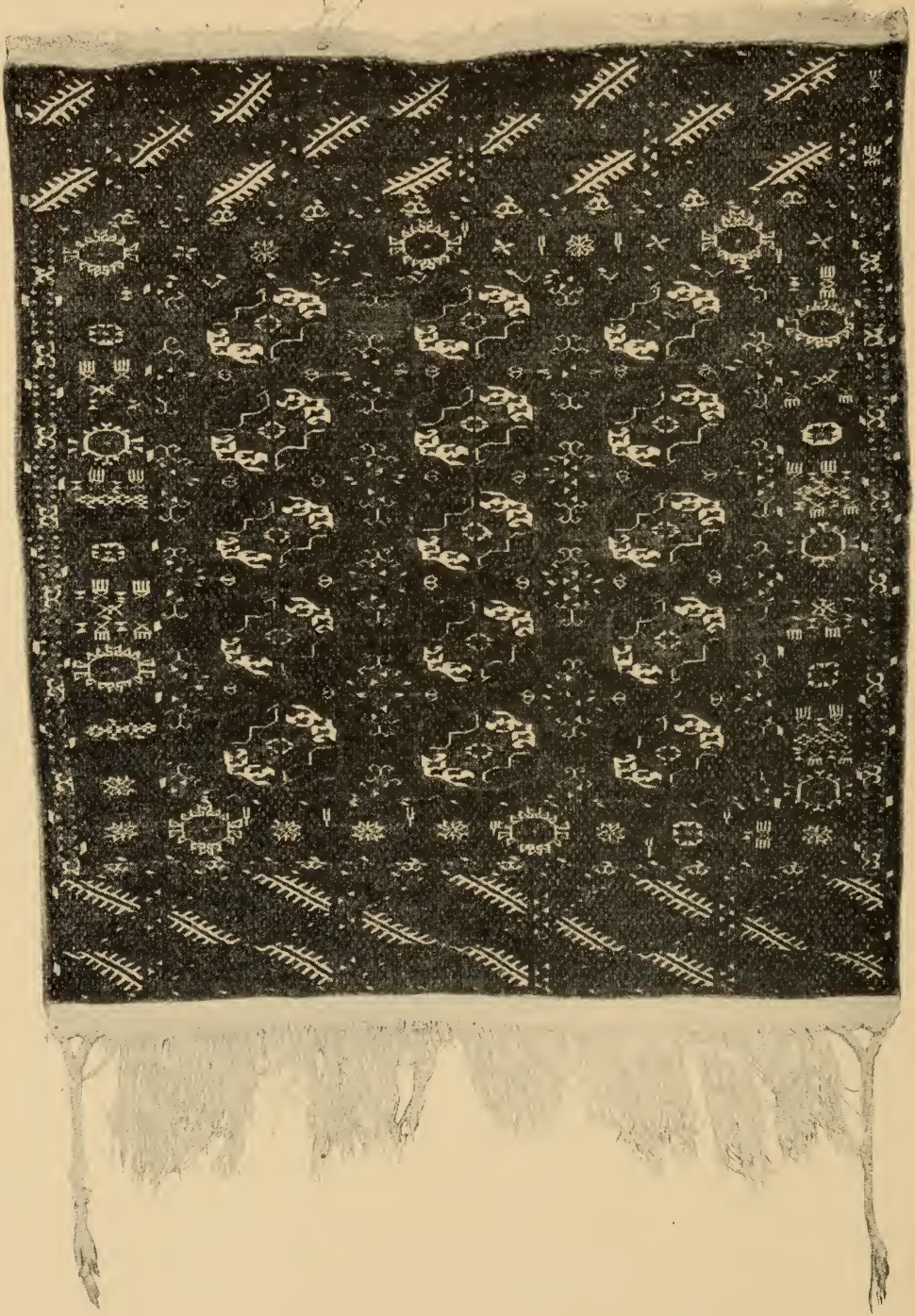
In quality they are not very fine, being rather loosely woven. The nap is short. Real antique specimens have a great deal of luster, and are rather scarce. The modern production of this make is a very poor imitation of the original. An antique Samarkand is really artistic and rich. In size they come from 3 x 6 to 9 x 15.

BELOUCHISTAN

Belouchistan is a vast country of Asia, bounded on the east by India; west, Khorassan; north, Afghanistan; south, Arabian Sea. Nearly the whole country is mountainous. Many sheep and goats are raised, the people being mostly pastoral. They are nearly all Mahommedans. By the treaty of Khelat, in 1876, Belouchistan came under the British protection; the Khan receives British assistance in case of disorder, as well as an annuity. Since 1877 an agent of the British Governor General resides in Khelat, as supreme British officer. Population, estimated, 450,000.

Rugs made in Belouchistan, for abbreviation, are often called Belouche, and also sometimes are sold under the wrong name of "Blue Bokhara."

The main distinguishing points in Belouche rugs are, that they come in real dark blue color, with dark brown, red, or green colors as faint outlines for the border, and peculiar geometrical figures in the center of the rug, with wide striped selvedge at each end. The pattern, from the standpoint of art, has nothing to commend itself; but the wool and the dye, as well as the texture, being of the finest, they acquire a wonderfully fascinating luster by age, and being altogether different in color and general effect from any other Oriental rugs, are very much sought after. There are few antique specimens to be seen on the market. They come as large as 7 x 11 feet, and also as small as $2\frac{1}{3} \times 3\frac{1}{2}$; in fact, this is the only make that furnishes rugs narrower than three feet to any extent, it being difficult to find rugs narrow enough in other makes. Of those very small rugs, the majority of them come in soft shades of brown, pink, and blue, often camel's hair furnishing the most of the material used in them. On account of their extremely soft colors, silky appearance, and unusual narrow widths, they are much in demand, the demand far exceeding the supply.



BOKHARA

DAGHESTAN-CABISTAN

Daghestan, an extensive yet an almost exclusive district, protected by the Caucasian Mountains on the south and west, and the Caspian Sea on the east, is one of the oldest and best known rug-weaving districts of the Caucasus. Long before any general demand was created for eastern rugs in this country, many refined and wealthy homes had a choice antique Daghestan before a hearth or divan. They were practically the first rugs brought to this country to any great extent, and certainly have proved to have been worthy representatives of eastern hand-work, judging from the present demand for Oriental rugs.

Unlike to other rug-weaving districts, Daghestan weavers have never been affected by outside influences. They are weaving rugs to-day just exactly in the same way as they have been for centuries past. The large demand does not seem to have forced them to adopt modern methods of organized industry; consequently genuine Daghestan rugs are extremely scarce on the market, although some unscrupulous dealers, either through ignorance or in order to be benefited by the just reputation of Daghestan rugs, are offering the comparatively inferior products of Shirvan for Daghestan. In this attempt of misrepresentation they have been partially successful, on account of slight similarity of pattern and general effect of the two fabrics; yet, with a little study, no one need be deceived into buying a Shirvan rug for Daghestan.

The warp of the Daghestan rug is wool, generally in pure cream color, the weft nearly always cotton; the ends are finished with long fringe, knotted and reknotted till it forms a band about two inches wide, resembling a fret-work. In texture they are very firmly and closely woven, each row of knots pressed so hard against its neighbor that it is almost impossible to detect the double row of weft between. In color they are strictly Persian; red, dark blue, green, and yellow, in their richest shades, predominating. In design purely Caucasian, to the smallest detail original.

It would be almost impossible to give a definite description of the designs, as there are so many of them. The principal one is the prayer design. The arch-like figure at one end of the rug, with a peculiar medallion arrangement at the other end, well covered, outlined with a latch-hook sort of a design, surrounded with queer geometrical figures, is often seen among them. Then again, the medallion feature would be repeated without the prayer design; at any rate, the center field of the rug is always well covered with some geometrical figures, never left plain. The main border, which nearly always has cream-color ground, is Caucasus in type. There are about two or three styles of patterns; once seen and studied, are very easy to remember. In size they nearly always come small, averaging from 3 to 4 x 5 to 6.

CABISTAN.—To try to describe a Cabistan rug would be practically repeating the description of Daghestan. There is no doubt of their being of Daghestan origin, as, with the exception of the average size, they do not differ from the Daghestan rugs in type very much; and yet, why should they be called Cabistan, as there is no town or district of that

name? The best and most plausible explanation I have heard is the following: Cabistan, or rather Cabristan, translated, means cemetery. Rich people covered the graves of their relatives with costly rugs. Between each grave there would be the space of about four to five feet wide; it was the custom, years ago, to spread a narrow rug there, and as Cabistan rugs come only in oblong shapes of 3-6 to 4-6 x 7 to 10 feet, seldom larger, evidently originally woven for the purpose above described, they were called by that name to distinguish them from other size rugs, just as small Daghestan prayer rugs are called "Namazie," which means "for prayer." Cabistan rugs never have prayer designs.

SHIRVAN RUGS AND KILIM.

Shirvan is situated just south of Daghestan, the Caucasus Mountains dividing them; on the east bounded by the Caspian Sea, and on the south by the river Koor. Close, neighborly relationship, no doubt, is the cause of the similarity between Shirvan and Daghestan rugs, but Shirvan rugs do not come up to the standard of the old antique Daghestans. They are coarser in quality, thinner in texture, and not quite so rich in color; and besides, the weavers of Shirvan seem to be ambitious and progressive to a dangerous degree. The large demand for rugs has urged them to unusual activity. It is no longer domestic art as it was, but a trade industry; consequently rugs are woven to sell. It is true the old designs, which are rather similar to Daghestans, have not been changed much, but the texture, and in many cases the colorings, have the plain stamp of "haste" marked upon them. For new small rugs they are better than the average of other kinds; in fact, some of the choice specimens are of signal merit. The average size is 3 to 4-6 x 5 to 6.



DAGHESTAN

CHICHI.—Among an average lot of Shirvan rugs are often seen few of nearly square shape, the center of the rug covered with a repeated design of diamond-shaped figures or rosettes. They are closely woven, and never have prayer designs, as most Shirvans do. These are called "Chichi," evidently named after a certain nomadic tribe of that section.

LESGIE.—Shirvan rugs woven by the Lesgie tribes are easily recognized, as they always come in small sizes of 2-6 to 3 x 3-6 to 4-6, and are invariably crooked. They are a little coarser and heavier than the average Shirvan rug, and the antique specimens possess very soft colorings and good luster.

SHIRVAN KILIMS.—These Kilims are altogether different from the Senna and Kurd Kilims already described. They are a great deal heavier and coarser than the Senna Kilims, and mostly used for couch covers in this country. In pattern they are almost always of stripe effect, the stripes running across the width of the Kilim. The principal stripes are about a foot wide, and have cream color for background, with bold geometrical figures. In between, a succession of a dozen or more narrow stripes are added in red, blue, and green; for the most part these stripes are plain. As usual, they have no pile, and are exactly alike on both sides. The material used is all wool. Red and blue colors predominate, while in some of the antique ones the mellow shades of pink, ivory, and light blue are perfectly charming. Sizes range from 3-6 to 6-6 x 8 to 12. Average size 5 x 9, and nearly always woven in one piece.

SOUMACK, OR CASHMERE

The right name for the rugs known in this country as "Cashmere" is Soumack. These rugs are woven by the nomadic tribes of Shirvan, and as Shemakha was the principal commercial town of Shirvan, no doubt the rugs changed hands there; consequently, in the Constantinople market, they have been known by the name of Soumack, meant for Shemakha. The name of "Cashmere," however, given them in this country, is not altogether without good reason, as Soumack rugs in their construction resemble very much the well-known India shawls of Kashmere, only are a great deal coarser.

Both warp and weft of Soumack rugs are wool, with very long cream-colored fringes at both ends. They have no pile, but are woven smooth by the needle. At each change of color in a figure, the end of the yarn is pulled through to the wrong side and left loose there, giving a shaggy appearance to the back of the rug. In pattern they have a distinct type of their own, although in some of the smaller sizes they borrow from Shirvan rugs, sometimes copying a Shirvan type in all its details. But a typical pattern of a Soumack rug is this: Two, three, and occasionally four large medallions on a field of soft red color, dark blue predominating in the medallions, with a principal border of black color, zigzag lines of red and blue running through it, while the outside edge has a narrow stripe for a border, with latch-hook designs in red and black on a small scale covering it. The central field, as well as the medallions, are almost always covered with small geometrical figures, irregular in shape and carelessly distributed.

A fine antique specimen of Soumack may be considered a work of art, the extremely close texture and unusually rich and mellow colorings, with the small multicolored figures scattered over rich red and dark navy blue, giving it

the appearance of old inlaid mosaic work. The antiques are very scarce. Some of the new ones, however, are rather faithful reproductions of the old; yet it is sad to note that some of the Soumack weavers also have surrendered quality and art to mere gain, and have sent out to the market rugs that are not worthy of their name, as, outside of the pattern, the colors and quality are decidedly inferior. They come in rather square sizes of 4 to 9 x 6 to 12 feet, and sometimes larger, especially the new ones, although large sizes are very few and hard to find.

KAZACK

Kazack means "Cossack," which proves plainly the origin of those rugs. Cossacks, as a race, are a wild, nomadic sort of people, inhabiting the vast plains just north of the Caucasus, along the banks of the river Don.

Kazack rugs are very easily distinguished from other types of Caucasian origin on account of their very heavy and firm texture, while the bold, striking figures and strong colorings at once betray the general characteristics of their wild weavers. Warp and weft are of wool; sides are finished with a narrow, flat edge, never have much of a fringe, the short looped ends of the warp being left loose on one end, while the other is finished with a narrow selvedge, and that doubled under and hemmed. The quality of the wool in the pile is very fine, acquiring wonderful luster by age. Their durability is phenomenal. In color they are very rich, although rather bright; red, green, blue, and ivory white predominating. Average size from 4 to 6 x 6 to 8 feet.



SOU MACK

GANJA

Yelisavetpol, in Trans-Caucasia, ninety miles southeast of Tiflis, before the occupation by the Russian government, was known by the name of Ganja. It was formerly very important as the residence of a Persian Khan ; also renowned as a great trade center for all the nomadic tribes inhabiting the hills and plains around Lake Gotcha ; and even to this day the yearly fair is attended by thousands of people, bringing their products to sell or exchange. So it was that a certain type of rug, changing hands in the bazaars of Ganja, was named after it. And yet Ganja rugs have no original type of their own. The nomadic tribes weaving them must be either affiliated by race with the "Cossacks," or else, through familiarity with Kazack rugs, a good many of which are disposed of in the bazaars of Ganja, they have tried to copy them, as Ganja rugs in color and pattern resemble the Kazacks very closely, the only difference being in quality and size.

Ganja rugs are coarser and thinner than Kazacks, and are mostly new and in bright colors, and in size they very seldom come in the square shapes of the Kazacks, mostly oblong, from 3 to 4 x 5 to 12 feet being the average size. On account of scarcity of Kazack rugs, some dealers, taking advantage of the similarity of the two, have substituted the name Kazack to Ganja, as Kazacks are far superior in quality and command higher price, but a little close examination ought to disclose the exact origin.

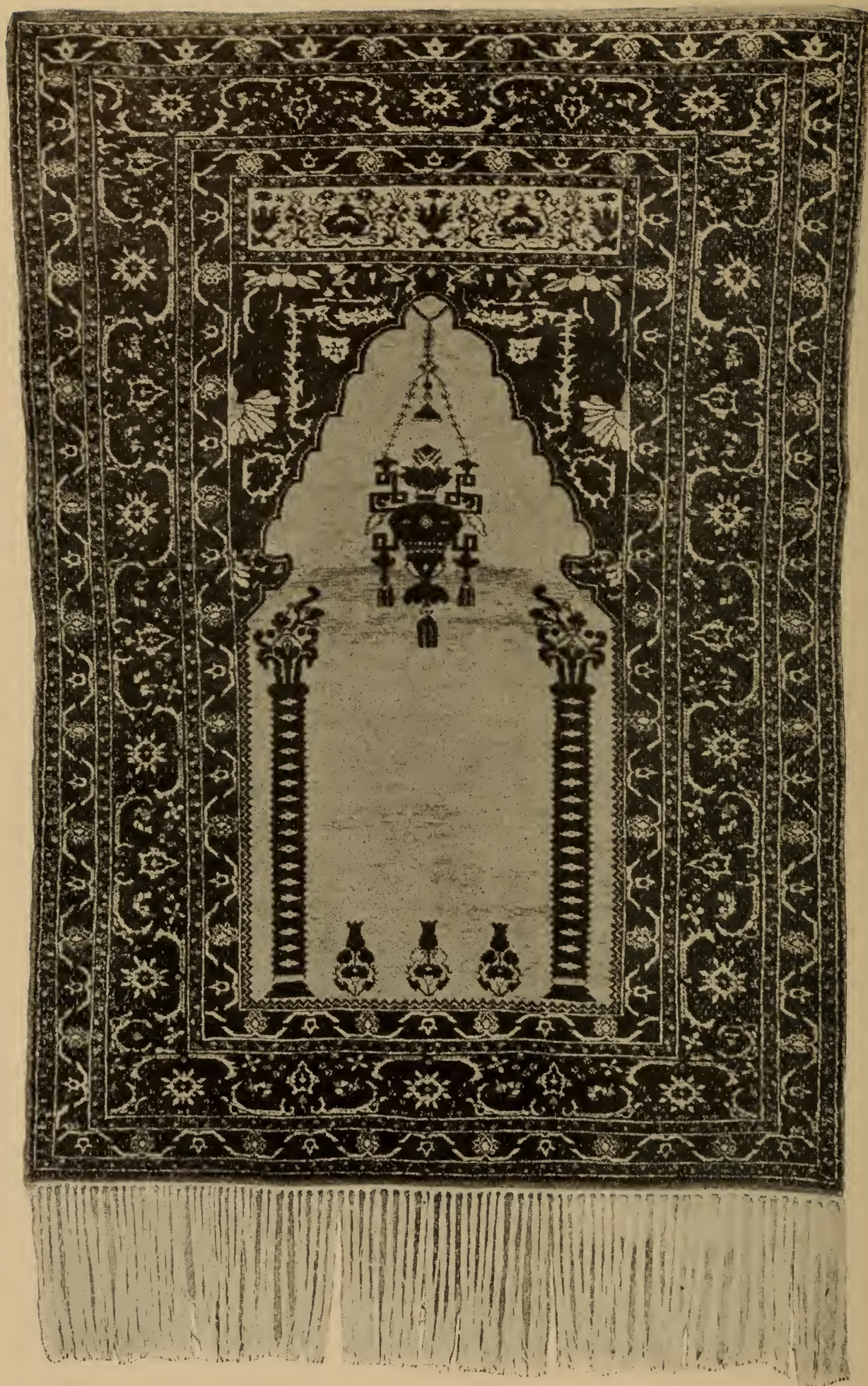
KARABAGH

The province of Karabagh, in Trans-Caucasia, is situated between the historic river Arax and the river Koor. Ever since its occupation by the Russian government, Karabagh weavers have been gradually departing from their old-time dependable Persian methods of rug-weaving, until now one could hardly recognize the old Karabagh in their inferior productions of to-day. With the exception of the small modern Hamadans, rugs from Karabagh are considered the lowest grade brought to this country. Few modern specimens reflect any of the old richness; still fewer antiques are ever seen just now, but the majority of them are poorly made, poorly dyed, and poorly designed floor coverings. In type they have some similarity to Ganja rugs. Prayer designs predominate in most of them. Average size $3\frac{1}{2}$ x 5, sometimes larger.

T U R K I S H

ANTIQUÉ GHIORDES

These rugs are woven in a small ancient town of Asiatic Turkey, a few miles northeast of Smyrna. The real antique specimens of this make may more properly be called fine tapestries than rugs. Indeed, they are too tender and precious to be placed on the floor. Like few other types, they do not acquire silkiness by age; time only softens their naturally mellow shades, their great value consisting in detail of design and contrast of few colors—black and blue bands on a gray white ground for the border, with the prayer design at one end; the center of the rug usually has a solid color of blue, green, or maroon. The prayer design in antique Ghiordes rugs resembles an arched entrance to a mosque, with columns on each side, while the two corners thus formed by the arch in the square center of the rug is filled with geometrical figures, giving the effect of mosaic ornamentation. As a rule, the gray-white color in Ghiordes is of pure fine cotton, and often the warp, as well as the edges on the sides and the selvedge at the ends, are of silk, although usually the warp and weft are of cotton. They are all very antique, and well worn to the warp. This is the best specimen of a rug Turkey has ever produced, or produces to-day, and from a standpoint of art it compares favorably with many of the masterpieces of Persian weavers. Average size about 4 x 6.



KAISARIEH—SILK

KAISARIEH—SILK, WOOL

Kaisarieh, known in ancient times as Cesarea, the principal commercial city in the province of Konieh, in Asia Minor, is a great distributing center for the products of the villagers around. Rugs and mats, woven by the nomadic tribes of Anatolia all through the province of Konieh, find their market-place there. Yet of late, rug-weaving industries have been established in and around Kaisarieh, sending out a particular type of rugs, which may very appropriately be called "Kaisarieh." The pattern is very similar to Ghiordes rugs, having the prayer design, with a plain center of cream, red, or blue. The borders, however, are unlike the Ghiordes; instead of the stripe effect, the Kaisarieh rugs have floral or elaborate geometrical designs for the borders and corners. Then again, often a medallion is woven in the plain center of the rug, without the prayer design. In quality they are usually extremely fine, and are woven both in silk and wool. Sometimes the silk rugs have cotton for warp and weft; then again, some of the very fine woolen ones have silk for warp and weft. Some of the specimens sent out of this district are quite artistic and worthy of recommendation, but as a rule the colors used are very bright and crude. It is hoped, however, that the mellowing touch of time, in the years to come, will soften the colors to such an extent that the coming generation will enjoy and appreciate their worth, as they have splendid texture. Average size about 4 x 6.

KULAH

Rugs woven in Kulah, a small town of Asiatic Turkey, a few miles east of Smyrna, are a little similar to Ghiordes rugs, but are much coarser in quality. Yellow and brown are the predominating colors. These rugs often have the prayer design at both ends of the rug. The center hardly

ever is left plain, as it is with Ghiordes rugs, some floral design extending from end to end through the middle. The general effect of the rug is yellowish. There are few specimens of this make on the market now. Average size 3-6 to 4 x 6 to 7.

BERGAMA

Bergama, or Pergamos, is one of the most ancient and historic cities of Asia Minor, forty-two miles northeast of Smyrna. At the time of the Apostles it was a stronghold of Christianity. Here was located one of the seven churches referred to in the first part of Revelation. Only extensive ruins remain to tell of its past grandeur.

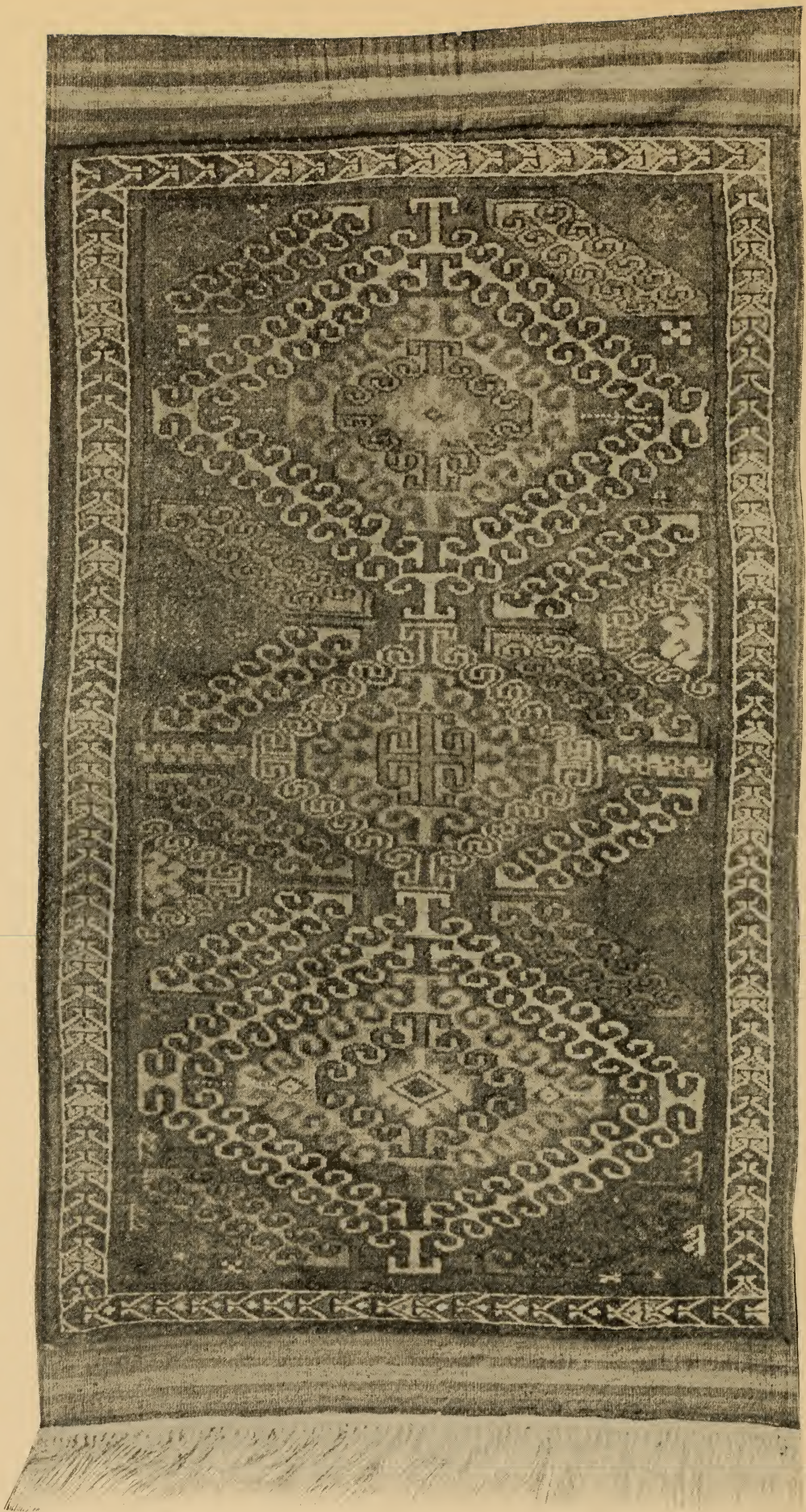
Rugs woven here are easily distinguished. They are almost always nearly square in shape, coming as small as 3 x 3 and as large as 7 x 8; in texture rather thick and closely woven; in pattern the medallion feature mostly predominates, although the whole field of the rug is usually well covered; in color they are medium dark, yellow, red, and green predominating. Warp and weft are of wool. The sides have rather wide, flat woven edges in red, while the ends are always finished with a red selvedge in blue stripes. The long fringe is generally braided. Occasionally on the selvedge at each end rosettes are woven, about an inch in diameter, having thick pile like the rug, which has a singular effect, as it is never seen on any other kind of rugs. Also, often in the center of the rug a small tassel made of colored cotton and tinsel is fastened; this is to keep the effects of the "evil eye" away. Fine antique specimens of this make are greatly prized, and are scarce. The modern ones, however, on account of their harsh colorings, are not so greatly admired.

ANATOLIAN

Anatolian, which probably is taken from the Greek, meaning Orient, practically has the same significance as Asia Minor, as it includes exactly the same territory; consequently the word "Anatolian," applied to a class of rugs, seems to be just as general in its meaning as "Iran," yet, as in the case of Iran, there are certain types of rugs woven in Anatolia, particularly around Konieh and Kaisarieh, that are known as Anatolians.

The chief attraction of Anatolian rugs is the extremely fine and soft wool used in weaving them. The Angora sheep is renowned all through the world. The district of Angora lies almost in the center of Anatolia; hence the silky luster, the velvety touch, the almost iridescent effect, the old Anatolians possess.

Anatolian rugs may be divided into two classes — Anatolian proper and Kurdish Anatolian. The weavers of the first are villagers around Konieh and Kaisarieh. In texture these rugs are medium fine, often having rather thick pile, with the exception of the prayer rugs, which are patterned after Ghiordes, and have short pile. The Anatolian prayer rug resembles the old Ghiordes very much, having the arch-shaped pattern at one end, while the rest of the rug inside of the border is in solid color, usually red or green. The many borders of the Anatolian, however, usually do not have as much detail of design as the Ghiordes. Outside of the prayer design, it is very hard to give any comprehensive description of the prevailing patterns among Anatolian rugs, as they vary a great deal. The field of the rug is usually well covered with rather bold geometrical figures. The warp and weft are always of wool, the ends are finished with narrow, colored selvedge, the short ends of the warp extending beyond the selvedge, serving as fringe. Average size from 3 to $4\frac{1}{2}$ x 5 to 7.



BELOUCHISTAN

Kurdish Anatolians may be distinguished at a glance, as they are as crooked a lot of rugs as are woven anywhere in the Orient. The Kurds, inhabiting the foothills of the Taurus, are the weavers. The quality of wool and dyes used, however, is of the finest, acquiring a wonderful luster through use. They have long nap, which makes some of the coarser ones have rather a shaggy look. In pattern they vary a good deal, often the center of the rug being divided into two or three parts, with a bold stripe across the width of the rug or changing the color of the background, while all sorts of odd geometrical figures are scattered through carelessly. Warp and weft are both wool. The long ends of the wool warp are woven into braids a few inches apart, forming a kind of fringe at each end. Often these braids are woven so tightly that they prevent the rug from lying flat on the floor, making bad wrinkles. In size they average about 4 x 7, seldom much larger or smaller.

MILAS

Rugs woven in Milas, or Milassa, a few miles southeast of Smyrna, do not differ a great deal from an average Anatolian rug; yet they have their distinguishing points to a close observer. In the first place, the predominating tone of a Milas rug is golden yellow, which few Anatolians possess. Then again, they are woven more closely and firmly, and also have very queer patterns. Besides the usual prayer designs, perpendicular stripes of yellow, red, and blue, with zigzag lines running through them, are characteristic designs of a Milas. Antique specimens of this kind are getting scarce in this country, and very few new ones are woven. Warp and weft are of wool. The ends are usually finished with a short selvedge. In size they do not differ from the average Anatolian.



SHIRAZ

LADIK MATS

A few miles northwest of Konieh, in Asia Minor, in the midst of a mound of ruins, stands the village of Ladik, the ancient Laodicea, built of mud. Its many antiquities tell of a more prosperous and flourishing past.

Ladik has the distinction of being the only place in Turkey, or even Persia, where door-mats are woven. Yet those miniature art panels of the Ladik weavers were not meant to be trodden under foot; they were originally woven to serve as pillow covers, having a back of plain material, exactly like the narrow selvedge at each end, of which they were a part, and filled with fine straw, particles of which still may be seen lodged in between the knots on the wrong side of many.

A great many of the mats sold in this country just now as Ladiks may be called very poor imitations of the original. Although woven in Anatolia, and perhaps even in the village of Ladik, still they are very much coarser in quality, poorer in the dye, and altogether "made-to-sell" kind. A real antique Ladik mat has all the good characteristics of a typical Anatolian rug; its peculiar richness of color, its wonderful luster, its velvet-like softness, as well as the spontaneous originality of the Anatolian patterns seem to be carried out, only on a smaller scale, in a Ladik. Antique Ladik mats are very scarce on the market at present, and command rather high prices. In size they vary from 1 to 2 feet in width by 2-6 to 3-6 in length.

KIZ KILIM

Kiz kilims in general principles do not differ much from other kinds of kilims already described in preceding chapters. They have no pile, are almost alike on both sides, only the openwork is more noticeable in these, as they are coarser in quality. Their weavers are Armenians and Turks in Anatolia.

Kiz kilim means "bride's rug," it being the custom there that a girl, as soon as engaged, must weave one of these rugs to present it to her future husband before marriage, in order to show her handiwork. The finer the rug, the more the bride is thought of by her husband. It is no wonder, then, that we find some really handsome specimens of this make—hues and intricate designs that seem to have been inspired by whisperings of love.

In pattern they vary a great deal. Some of the smaller ones have the prayer design of the Anatolian rugs; then again, bold medallion effect is often noted, especially in the large sizes, which are used for portières in this country. The large ones are woven in two pieces and fastened together afterwards, so that they can be easily taken apart and hung on each side of the door. They are altogether woven of wool, usually have long fringe on one end only. The average size of the small ones is from $2\frac{1}{2}$ to 5×4 to 7 feet; of the large ones, from 4 to $6\frac{1}{2} \times 9$ to 16 feet.

MODERN TURKISH CARPETS

The term "carpet" in Oriental rugs is applied to large, rather square sizes. Antique rugs seldom come in large sizes, and when they do they are mostly too oblong in shape to suit the rooms of the houses in this country; hence enterprising merchants of Smyrna for a good many years past have tried partly to supply the demand for large rugs, with varying success.

Under their enterprise the old way of weaving rugs in private houses or tents has undergone a great change. The weavers are no longer their own designers; they are simply human machines, so to speak, to tie the different colored pieces of wool on the warp at the loom-master's bidding, who carries an already-prepared design in his hand.

Just now there are four principal grades woven—Ghiordes or Axar, Demirjik, Oushak, and Sparta. Most of these are named after the villages where they are being woven; at any rate, the names simply distinguish the different qualities.

Ghiordes or Axar is the coarsest and cheapest. They come in all colors and patterns.

Demirjik is heavier and much finer in texture than the former, has softer colorings and more elaborate designs.

Oushak, which is also sometimes called Kerman, has long pile, and the colorings are very decided; the rug is either decidedly red or green. The wool of the warp is also dyed in the predominating color of the rug, so that the ends of the warp, forming the short fringe at either end, are always either red or green. They have almost invariably a medallion pattern. Some of the green rugs have perfectly plain center, with a narrow border around.

Sparta is the best quality woven just now. These rugs come in light, delicate shades of rose, ivory, and green, intended more for reception-rooms and parlors. In texture they are very closely woven; the designs are mostly from old Persian rugs.

Although the modern Turkish carpets cannot quite equal Persian products of the same class, still for moderate-priced rugs they are worthy of recommendation, as the colors are dependable, and with all the modern ideas employed in weaving them, still they retain their Orientalism in effect.



SHIRVAN KILIM

PROPER CARE OF RUGS

A great number of people have an idea that because Oriental rugs have a reputation for proverbial durability, they may be subjected to all kinds of abuse and neglect without injury; that is a great mistake, which has cost some people a prized gem or two to learn.

In the first place, don't have your rugs beaten by some careless and ignorant person; in fact, it is safer not to have them beaten at all; more rugs have been injured by beating than actual hard service. The best way to clean a rug is to turn the right side down on the grass, and tap it lightly with something flexible, a piece of rubber hose, cut up in strips, for instance, and then sweep it hard with a dampened broom on both sides. But when they get very much soiled or dusty, have some reliable and responsible firm take charge of them and clean them properly.

Then again, don't pack them away in a room for weeks and months at a time. They should be opened, swept, and looked after at least once a week, otherwise they are liable to be injured by moths.

Another important point is to keep them in good repair. If there is a small hole, a tear, or worn-out spots, they ought to be repaired as soon as possible, before they get worse. A "stitch in time saves nine" applies to Oriental rugs as well.

PERSIA



WHERE TO BUY RUGS

Would you rather buy them from some one who perhaps does not know as much about Oriental rugs as you do yourself, and is selling them on the same principle, perhaps, as he does an ingrain carpet? Of course not. The fact that a number of people have purchased "Anatolian" rugs for "Shiraz," or "Iran" rugs for "Senna," or "Yamoud Bokhara" for "Bokhara," paying higher prices on account of the name, does not allow any room for the argument that it is best to buy your rugs of people who are thoroughly acquainted with the different qualities, and can give you reliable information regarding them. The dealer in the above case may be altogether honest and sincere, but the fact is, he doesn't know any better. And then again, it is best to buy out of a choice and selected stock. The fact that a rug is called, for instance, "Iran" or "Saraband" does not guarantee its quality, as there are a good many different grades of them. You ought to be sure that you are selecting your rugs from a choice selection, that has been approved after careful examination, and not out of "odds and ends," so to speak.

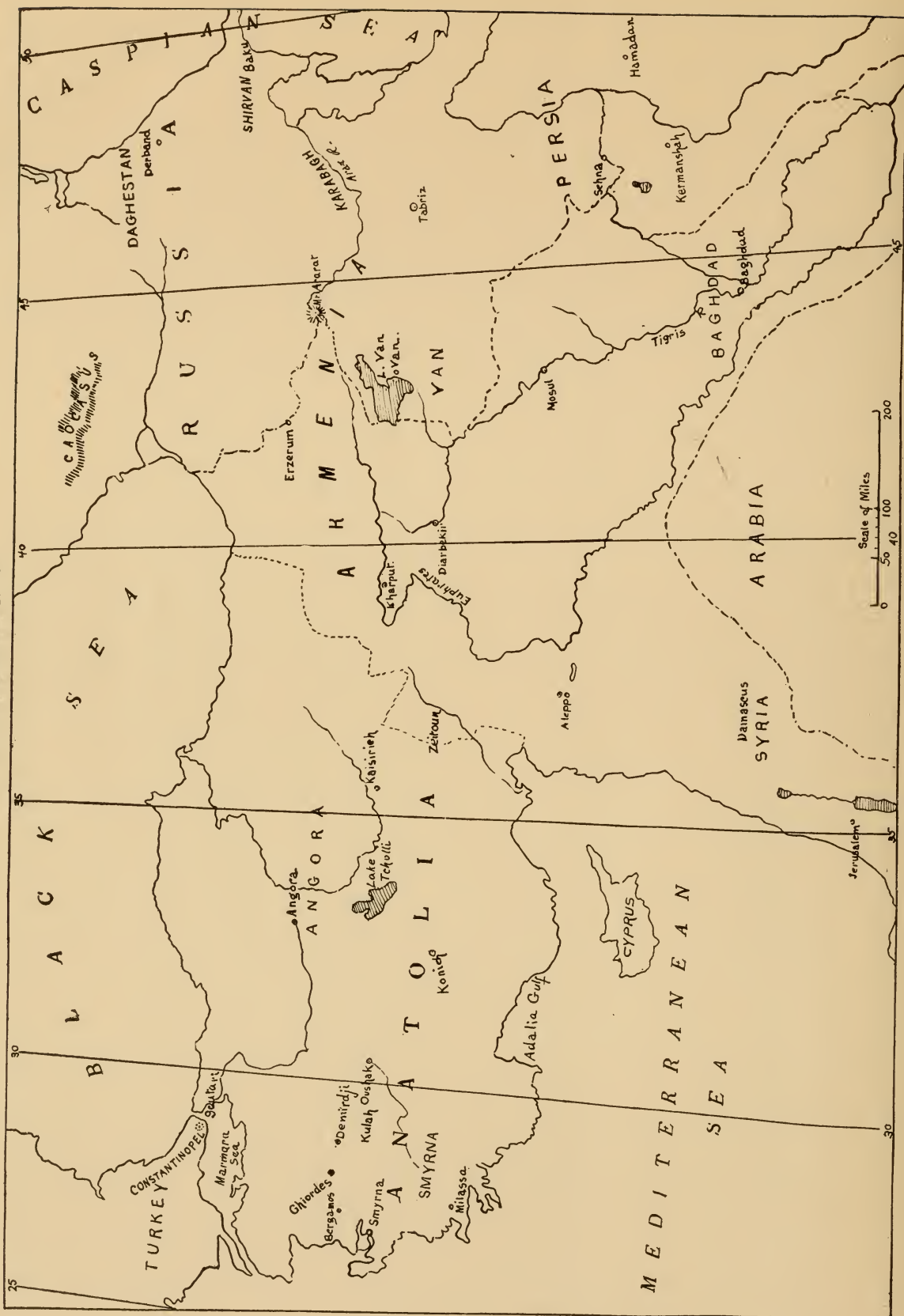
We do not claim to be faultless connoisseurs of Oriental rugs, but we do claim, that, being native rug-weavers, and having long experience in the business, we know enough to distinguish the different kinds and qualities, and are able to bring together a choice selection. Without exception, every one acquainted with our stock declares that we have the largest stock of rare and desirable rugs in the city, and consequently, no doubt, in the West. Besides making a specialty and having comparatively small expense, we are in a position to sell you rugs at lowest prices.

The wonderful increase of our business, both in and out of Chicago, each year, is sufficient proof of the above statement.

When looking for rugs next, please remember that our collection as well as prices may interest you. All we ask is "inspection and comparison," after all.

PUSHMAN BROS.

TURKEY



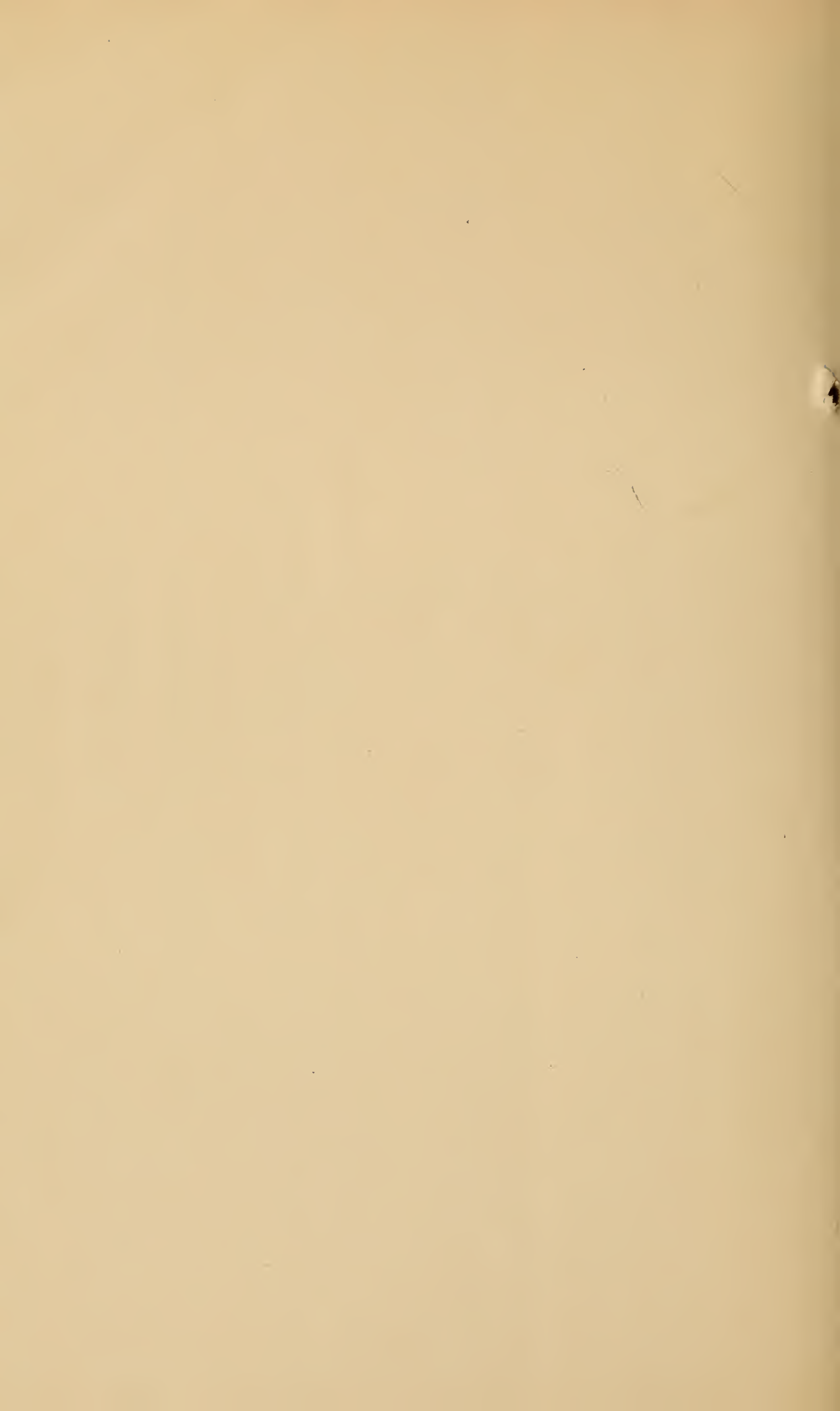
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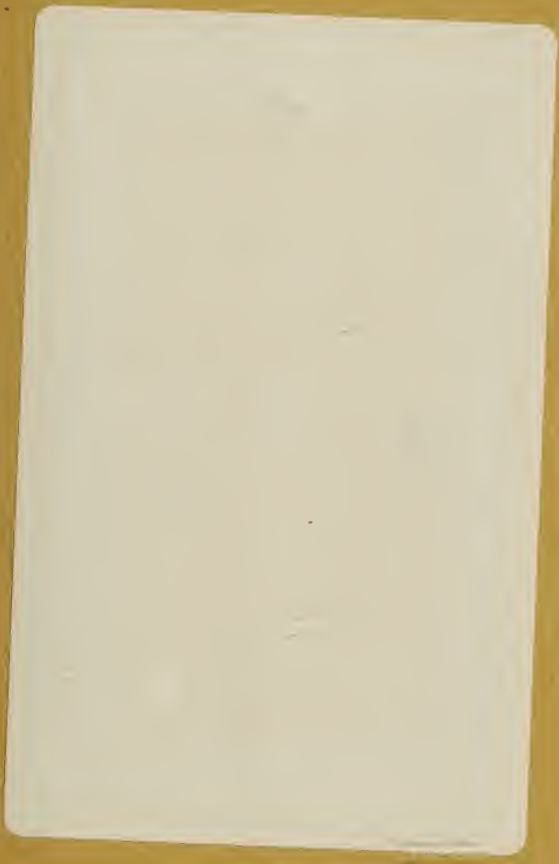
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